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Louvre Froment One of Two Definitely Known to Be His

Painting Purchased for Louvre at
Castiglione Sale Is Most Important
Addition to that Museum's Collec-
tion of French Primitives

It was announced in THE ART NEWS of Dec. 19 that a work of the first importance of the French school of the XVth century, "The Resurrection of Lazarus" by Nicolas Froment, one of the most prominent masters of the school of Avignon, has been acquired by the Museum of the Louvre, at the Castiglione sale which took place last month in Amsterdam. The importance and the quality of this painting fully justify the price of 154,000 florins, that is to say more than a million and a half francs. The Louvre which is often restrained by its modest resources from filling the gaps in its collections, was this time able to compete with the great museums and the great collectors thanks to the supplementary funds which came to it through the sale of the necklace of Mme. Thiers. All friends of French art rejoice at this transmutation of pearls into a work of art much more precious.

Before forming a part of the Castiglione collection, this painting belonged to the von Kaufmann collection of Berlin, and it is mentioned as belonging to this when figuring in the Exposition of French Primitives which took place in Paris in 1904.

All that is known of Froment is, that he worked at Avignon and in that region between 1461 and 1482. He is one of those rare masters of the School of Avignon whose name has come down to us, and to whom can be attributed two works with certainty. One is the triptych "Le Buisson Ardent" in the cathedral of Aix, the other the triptych of the Uffizi at Florence, representing the "Raising of Lazarus." It was long believed that the first of these was the work of a Flemish painter, even that it was by Van Eyck, until the day when there was found in the archives of the Bouches du Rhone the accounts of King René, showing that in 1475 there was still owing to Nicolas Froment thirty écus on this order. As to the triptych in Florence, it has on the frame the signature, "Nicolaus Fromenti absolvit opus XX Junii, MCCCXLI."

These two works present, furthermore, great differences in technic. Notwithstanding certain analogies the Resurrection of the Louvre and that of Florence show such great differences that in order to admit that they are by the same hand we must suppose that that of the Louvre was executed a long time after that of Florence, and that in the interval of time which passed between the execution of these two works, an interval which according to our knowledge might be of twenty years, the author had made great progress. It is the opinion generally held today on the subject of these two works, and is the more plausible in that the triptych of Florence, which would be the work of his youth, shows exceptional gifts and a mastery superior to almost all the French painters of that epoch. Its weak points are a certain stiffness in the attitudes, and a tendency to exaggerated expression in the faces of the persons, faults which have absolutely disappeared in the Resurrection of the Louvre, which has perfect grace and feeling. We have no hesitation in pronouncing this a chef d'oeuvre, and in asserting that this painting can rival those of the greatest primitives of the Flemish school, the Van Eycks, the Bouts, the Van der Goes, the Memlings, and the Van der Weydens. It is certain that Froment knew their works, but his art is nevertheless original, and purely French in inspiration.

With the famous "Pieta" of Avignon, which was wrongly attributed to Fro-



"THE RAISING OF LAZARUS"

By NICOLAS FROMENT

Purchased by the Louvre for more than 1,500,000 francs at the Castiglione sale.

HAMILTON COLLECTION SHOWN AT MONTCLAIR

Superb Collection of Italian Pic-
tures, Sculpture and Furniture on
Loan Exhibition at Art Museum

Owing to faulty press-agenting on the part of the Montclair Museum, THE ART NEWS only learns when the exhibition is almost over that the exhibition of Italian Pictures, Sculpture and Furniture announced in these pages some weeks back is none other than the famous Carl W. Hamilton Collection, of which examples have been shown in New York at various times, notably at the already historic Loan Exhibition held at the galleries of Duveen Brothers in the Spring of 1924. The catalogue, the authorship of which is not disclosed, but which must be regarded as an excellent piece of editing, lists no less than 113 pieces, of which many are of the first quality.

Among the pictures included in the exhibition are, in the order in which they are catalogued:

Portrait of Beatrice D'Este, by Bernardino de' Conti
Madonna and Child, With an Angel and St. John Tondo, by Botticelli
St. Roch the Pilgrim, by Francesco Francia
Madonna and Child, With Two Angels, by Perugino
Saladin and Messer Torello O'Istria, Cassone Front by Artist of the School of Niccolò di Pietro Gerini and Lorenzo di Niccolò
Annunciation, by Fra Angelico
Madonna and Child With Mary Magdalen and St. Jerome, by Giulio Francia
St. John in the Desert, by Domenico Veneziano
Crucifixion, by Piero della Francesca
The Infant Christ and St. John, by Bernardino Luini
Madonna and Child, by Fra Filippo Lippi
A Venetian Nobleman presumed to be The Doge Andrea Critti, attributed to Titian.

The sculpture includes the famous Madonna della Via Cavour by Desiderio da Settignano, a life-size half-figure in carved wood with polychrome surface of St. John the Evangelist, by a XVth century Florentine master and a terracotta plaque of the Virgin and Child by Domenico Rosselli.

ment at the time of its discovery, and which is now supposed to be the work of a Catalan artist living in Avignon, the "Raising of Lazarus" will form one of the most precious jewels of the Department of Primitive French School of the Louvre, which must be thoroughly praised for this fortunate acquisition.

Chicago to Have Beaux Arts School By Great Gift

Ernest Robert Graham, Multi-
millionaire Chicago Architect, to
Build and Endow Huge School of
Art

Ernest Robert Graham, directing head of Graham, Anderson, Probst and White, is planning to spend the bulk of the millions he has made in architecture in the unfoldment of young American talent. An announcement of his purpose to found a school appeared in THE ART NEWS of Dec. 19. The details of his plan follow:

He proposes to centralize his activities and his expenditures in Chicago, his home, where most of his fortune has been gathered, and to make of Chicago the art center of the western hemisphere.

This, the multimillionaire architect believes, can best be accomplished by founding in Chicago an American Ecole des Beaux Arts to rival the French government school which attracts from all nations students who can afford to go to Paris to study painting, sculpture, architecture, engraving and kindred arts.

Mr. Graham, now abroad on his honeymoon, has confided his general plans to friends and associates. He was born in Michigan and received his education in the public schools. He wished a more comprehensive education than he received. He will build a Beaux Arts school in Chicago that young Americans of talent who long as he did for a better education, may be able to procure one in the United States at a minimum of expense.

The Palais des Arts in Paris houses a number of splendid collections, and hung there are the paintings of the prize-winning students who each year are given the privilege of continuing their studies in Rome. Mr. Graham, in establishing a Beaux Arts school in Chicago, proposes to erect a structure that will be used also as an art museum. What collaboration, if any, will be arranged with the Art Institute has not as yet been touched upon.

Friends of the architect say that the school and museum will cost Mr. Graham not less than \$10,000,000 perhaps a great deal more, for he plans to endow the institution after he has con-

(Continued on Page 3)

BRUMMER SAYS QUINN WELL REPRESENTED

Exhibition Now Current at Art Cen-
tre Shows Examples of All Types
of Paintings Which He Bought

In an interview with a representative of THE ART NEWS, one of the brothers Brummer, in whose charge the Quinn Estate has put the sale of the collection, said:

"I cannot agree with the expression of opinion with regard to the present exhibition of the Quinn Collection which appeared in both the news and editorial columns of THE ART NEWS last week. It does not seem to me that the selection of pictures is a mistaken one, although it is perhaps true that many of them might be shown to better advantage. But here, in this main room, is a collection of modern pictures which could not be duplicated anywhere in America. There is nothing as fine in the Metropolitan Museum.

"It was the desire of the estate that a Memorial Exhibition be held. Those in whose charge it is felt that an exhibition which represented as completely as possible all of the many modern painters whose work Quinn bought would be most fitting. We have tried to arrange such a show. The collection of paintings was predominantly French; we have two French rooms. We have a room of Americans; another of the work of those English artists whose work Quinn bought largely.

"There are many other fine pictures in the collection, of course; finer than many of those shown here; but to show them all, or to take only the best pictures would have defeated the purpose of the estate of making this a representative exhibition. Later, there will be separate exhibitions of the Picassos, Matisses and Redons as well as of the other splendid groups.

"The possibility of an auction at this time was discussed, but it was thought inadvisable. An auction, if held at all, should have taken place shortly after Mr. Quinn's death.

"We cannot make any statements as to even possible sales at this time, but great interest has been expressed in the pictures and we shall certainly have important announcements to make in the near future.

"It has been rumored that we were planning to sell many of the paintings abroad. This is not true. They will be sold in America."

Quinn Memorial Greatly Modified And Enlarged

Exhibition Opens
With One Stunning Room, Re-
mainder Far Behind in Quality
and Hanging.

At the time of going to press the hanging of the Quinn Memorial Exhibition which opens at the Art Centre on January 8, was all but complete. The list, as published in THE ART NEWS of last week has undergone considerable revision and the pictures shown now total 83, with 8 works in sculpture. The exhibition has been considerably strengthened by the additions. While still far from giving an adequate notion either of the contents or of the quality of the collection, the exhibition has at least one room that is worthy in every respect of the great collector it is intended to commemorate.

This room, the only adequate exhibition gallery which the Art Centre boasts, is built on three great pictures: the large Matisse "Still Life" which was shown at Brummer's a couple of years back and which is reproduced in Walter Pach's book, *Masters of Modern Art*; the Seurat "Circus" which John Quinn, recognizing it as Seurat's masterpiece and possibly the greatest picture which he owned, bequeathed in his will to the Louvre; and the Picasso "Maternité," less certainly of the first rank than the others, but a picture that represents none the less the culmination of a period. The Matisse occupies the place of honor on the main or centre wall, faces you as you enter, the Seurat on the left, the Picasso on the right. Between them they form an architectural scheme that is impressive in the highest degree. It would be hard to find in modern art a group of pictures that should stand more proudly. They have the classic ring.

Nor are the remaining pictures in the room unworthy of these. Flanking the Matisse and supporting either end of the long wall on which it hangs are the superb Rousseau "Bohemienne Endormie," published on the front page of THE ART NEWS last week and a large de Segonzac "The Two Bathers," most powerfully conceived. In between are Gauguin's "Promenade au Bord de la Mer, Tahiti" and a charming Marie Laurencin.

To either side of the Picasso, the Derain "Window on the Park," in his most authoritative manner and the "Sad Mother" of Picasso himself form a powerful if austere trio.

The Seurat is flanked by two excellent Redons.

Finally, in the vacant spaces to right and left of the doorway are hung Cézanne's "Portrait of Mme. Cézanne," the self portrait of Van Gogh and Toulouse-Lautrec's "Woman Seated in a Garden."

After the splendor of the main gallery, the rest of the exhibition is a sad anticlimax. There is a wall hung with Severini, Metzinger and Macdonald Wright. There is a wall of Maurice Prendergast. There are quantities of Dufy and works which look as though they ought to be by Dufy and yet are signed J. D. Innes. There are a few disconsolate Englishmen and a few Americans scarcely less disconsolate. Only in the centre of the hideous long dark gallery on the ground floor does the exhibition blossom again into life. There hangs the splendid Matisse "Nude Reclining," which Leo Stein had the vision to buy from the artist twenty years ago, when Paris had all but howled him down.

Of sculpture there are three marbles by Brancusi, his "Burd," "Mlle. Pogany" and "Mother and Child," three Duchamp-Villons ("Torse d'homme," "Beauclaire and Femme Assise") and Manolo's "Femme Nue Accroupie" and Epstein's "Carving in Fléite." Only the Manolo is seen to full advantage.

But if the rest of the exhibition wears a sad air, we cannot but be grateful that, in one room at least, we have triumphant evidence of the heights to which the painting of our day can rise,

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MUSEUM OF FRENCH ART DEDICATED

Permanent Collection to Be Built Up
With Assistance of "Friends of
the Museum of French Art"

The French Institute Building at 20 East Sixth Street, housing the Museum of French Art, was dedicated Tuesday at ceremonies conducted by McDougall Hawkes, President of the Institute; Samuel W. Fairchild, President of the Chamber of Commerce of New York State, and Sheldon Whitehouse, American Chargé d'Affaires at Paris.

The six-story gray stone building is between Madison and Fifth avenues. Of Louis XVI design, it was inspired by an eighteenth century building in the Cour de Tournay at Bordeaux, according to Joseph H. Freedlander, the architect. The institute plans to make it a centre of French ideas in Belles lettres, arts, and sciences. The museum, under charter of the University of the State of New York, is devoted to the same ends.

About 800 persons, many of whom were French, crowded the auditorium. Mr. Hawkes, who presided, Senator Honnorat and Maxime Mongendre, Consul General of France, spoke in French.

"It is impossible to put my feelings upon this occasion into appropriate words, so I can only congratulate your President and his colleagues for their magnificent work in bringing to completion this beautiful building," said Senator Honnorat. "This is a great and significant event in the relations of our countries. We stand on blessed ground. With you, your hearts, your energies, your thoughts, have a quality of newness, which is, perhaps, the American spirit."

"We kneel to you. You are our hope. You can open to us a road to new life. We are not less valiant to pursue our tasks than of old, but we have now to bear the burden of a heavy past. Our two peoples are particularly united, and we cannot form any new hope without you."

The ceremonies opened with the presentation by the architect of a silver key to Mr. Hawkes.

"This is a memorable day in the intellectual relationship of France and the United States," Mr. Hawkes said. "Those who love France can never forget that the birth of our country is bound up in her who aided us in time of stress. May this building be a rendezvous for lovers of glorious France, which has saved the soul of the world." Judge Francis K. Pendleton, President of the Order of the Cincinnati, which originally comprised French and American officers who fought in the Revolution, congratulated the institute.

A telegram was read from Ambassador Daeschner expressing regret that he could not attend. Mayor Walker and Governor Smith, who had been announced as guests of honor, were unable to be present.

The exhibition committee, under the chairmanship of Mrs. Henry Mottet, announced the formation of a group to be known as "The Friends of the Museum of French Art," for the purpose of establishing a permanent collection at the museum.

Among the works of art which were lent for the opening were paintings by Mignard, Lancret, Boucher, Greuze, Duplessis, Fragonard and Ingres.

George F. Baker Jr. lent Duplessis's portrait of Benjamin Franklin. Mignard was represented by two portraits of Louis XIV, one the property of Dr. John E. Stillwell, and the other of Dr. Reginald H. Sayre. Largilliere's portrait of Mlle. Ducos was lent by Jacques Seligmann. The exhibition, under the curatorship of Mrs. Henry Mottet will close on Jan. 25.

The list of guests included:

Mrs. L. P. Morgan, Dr. R. H. Sayre, Mr. and Mrs. C. B. Alexander, I. T. Willing, Everett T. Weekes, Mrs. W. B. Willing, Mrs. E. D. Pearce, Mrs. W. Fitch, Miss Florence King, Mrs. D. Robinson, Mrs. A. T. Elkers, Mrs. R. B. Moffat, Viscount and Lady Exmouth, Mrs. H. O. Havemeyer, Mrs. C. F. Bishop, Mrs. J. S. Cushman, Mrs. Harold Herwick, Miss Imin Tiffany, Mrs. Stanford White, Mrs. A. Ladenburg, Mrs. C. H. Tweed, Mr. and Mrs. G. T. Brokaw, Mrs. B. A. Sands, Miss Maud A. Leland, Miss M. Maxwell, Mrs. A. F. Schermerhorn, General and Mrs. C. N. Sherill, Mrs. L. Quinlin, Mrs. Elsworth Eliot, Mrs. C. E. W. McDonald, Mrs. E. Lindley, Mrs. S. R. Guggenheim.

Munsey Bequest to Metropolitan Museum Widely Commented

English Papers Express Fear that
Metropolitan May Outbid English
and European Museums in All
Fields of Art and Archeology

Since the announcement that Frank Munsey had made the Metropolitan Museum residuary legatee, much comment and speculation has appeared in the press. Writing in its issue of January 1st, the *Herald-Tribune* says:

Frank A. Munsey's bequest of the bulk of his large fortune to the Metropolitan Museum of Art puts it far ahead of all similar institutions in the world in the scope of its possibilities, in the opinion of art centers here and in London. A fund, which may reach more than \$20,000,000 greatly enhances the power of the museum in art markets.

In a special dispatch to the *Herald Tribune* The *London Evening Standard* was quoted as saying of the bequest:

"This will place the museum in a unique position, for not only will it be able easily to outbid all other museums of the world, but it will also be able to compete against rich private collectors in the salesrooms. Our own museums are notoriously poor."

A matter of comment was the manner in which Mr. Munsey made the bequest. He simply directed that the residue of his estate be paid over to the Metropolitan Museum. No conditions are attached to the gift and no hint is given of any particular desire on the part of Mr. Munsey for its use for any special object. He made no provision for it to be known as "the Munsey fund." Museum officials and trustees appear to be in complete control of the fund, to use it for research, building, purchase of art objects, or for any purpose not in conflict with the charter of the institution.

The only restriction which appears at all is that provision of the will which guards against destruction of the value of the estate by quick sales. The museum will, of course, be compelled to wait for a large portion of the estate until Mr. Munsey's assets, and particularly his newspaper and magazine properties, are turned into cash or securities, as he directed.

The *World* speculates on the eventual size of the gift:

The surprise with which the public and the trustees of the Metropolitan Museum of Arts learned Wednesday that Frank A. Munsey had willed unconditionally his residuary estate to the museum was succeeded by speculation concerning the probable size of the gift.

Curiosity went unsatisfied, however, and according to those in a position to have some knowledge of Mr. Munsey's affairs, is likely to remain unappeased for some time owing to the extent and diversity of Mr. Munsey's interests.

Estimates made Wednesday of Mr. Munsey's estate ranged from \$25,000,000 to \$40,000,000 and, while no one with any knowledge of his affairs would set any more definite figure, there was a tendency to regard most of the estimates as too high. This conservative tendency, however, did not destroy the belief that appraisal of the estate ultimately will show Mr. Munsey's gift to the Metropolitan to be the largest single gift, cash or otherwise, ever made to that institution.

Aside from the unexpected nature of the gift, Mr. Munsey having never shown any special interest in the museum, except by becoming an annual \$10 member, discussion of the bequest centered on the unusual lack of restrictions placed upon the trustees of the museum by Mr. Munsey regarding the uses to which the money shall be put. Frequently rich men making gifts of money or art treasures to the museum accompany them with conditions which often are a source of embarrassment to the trustees and sometimes force them to reject the bequest.

Pending actual receipt of the money by the museum, which is likely to be delayed five years or more, or until Mr. Munsey's trustees can arrange for the sale of his two newspaper properties, the *Sun* and the *New York Telegram*, Robert W. De Forest, President of the Museum, said neither he nor any

O'CONNELL REGRETS MUNSEY BEQUEST

Archbishop of Boston Says Millions
Might Better Have Been Given to
Poor

BOSTON—Cardinal O'Connell, Archbishop of Boston, speaking at the services of the Holy Name Society recently, said that the man who left his millions to art, obviously referring to the late Frank A. Munsey, "seems to have lost his touch with that sentiment of compassion for the poor which is the very essence of Christianity."

"We read in the papers," he said, "of the poor boy, starting with but a few dollars, who toiled day and night until he had accumulated millions. I can't help but admire him for his sacrifices that brought him through hardship and poverty. He made a success of his enterprises, so far as getting money was concerned."

"But to me it seems as though the whole thing wasn't worth while after all. If a tenth part of that energy had been expended in the right direction wonders would have been achieved."

"He achieved his purpose in gaining millions, but what was it all for? Every man, millionaire or not, is bound to his fellow man, and the richer he is the greater his obligation to man."

"No one wants to deny art: There is a certain liberty which every man has in disposing of his goods."

"I am not criticising: I am only saying that with \$40,000,000 much could have been done for the sick in the hospitals, the poor in the slums, his own fellow workmen who helped to build up his enterprises."

"It seems that in following out a certain sort of purpose the end of which is money, the heart is dried up. When labor and toil only produce money the great spirit of charity goes out. This man was a poor boy, but in the possession of millions he seems to have lost his touch with that sentiment of compassion for the poor which is the very essence of Christianity."

"Christianity is a wonderful thing, for it teaches us sympathy and compassion. But no art galleries or works of art could ever supply the need in the human heart of faith and love. What are all the millions in the world, purchased with the loss of the immortal soul and the false ideas of a purely materialistic triumph which isn't worth a day's work?"

of the trustees was authorized to predict how the money would be used.

William R. Wilcox, former Chairman of the Public Service Commission and manager of Charles E. Hughes' Presidential campaign, who filed Mr. Munsey's will and who during the last year frequently has discussed Mr. Munsey's affairs with him, would not venture any prediction as to the probable size of the estate.

Mr. Wilcox tacitly confirmed the statement made by Mr. Dewart, Wednesday, that, had Mr. Munsey lived or had his passing not been so sudden, his large and prosperous businesses would have been mutualized, or partly so, in a way to benefit those who of late years made substantial contributions to their success.

In addition to the *Sun* and the *New York Telegram*, Mr. Munsey's chief known assets included several magazines, practically complete ownership of the Munsey Trust Company of Washington, D. C.; the Mohican chain of grocery stores in New England, the office building at No. 280 Broadway, estates at Manhasset, L. I., and Elizabethtown, N. Y., a concededly large but unestimated amount of securities, and real estate holdings in Lower Manhattan, acquired in recent years and also of unknown extent. Since he signed his will the various properties of Mr. Munsey have increased greatly in value.

London Greatly Perturbed

LONDON, Dec. 31.—Fear for the future of British art collections is the first reaction here to the publication of Frank A. Munsey's will. The financial power represented by the great bequest to the Metropolitan Museum of Art suggests to *The Evening Standard* not only American supremacy among private collections but also the prospect of the Metropolitan being able to outbid any British museum.

The National and the Tate galleries have only small bequests and \$4,000 yearly from public funds for the purchase of art works.

MUSSOLINI ORDERS RESTORATION OF ROME TO IMPERIAL GRANDEUR

Il Duce Invests Governor with Dictatorial Powers—Creates Academy of Sixty—Will Subsidize Art

ROME—Within five years the City of Rome must be restored to the grandeur, vastness and power it represented during the reign of Augustus.

This definite program has been given by Premier Mussolini in the nature of a command to Senator Filippo Cremonesi in the course of an impressive ceremony in which the dictator solemnly invested the Senator as the first Governor of the ancient city.

Signor Cremonesi becomes head of the city under the new form of government decided on by the Cabinet, which gives the capital a separate administration under the Ministry of the Interior.

The ceremony was held in the Capitol, which Romans for centuries considered the center of civilization. The inauguration was surrounded by all the splendor, color and pageantry which the Italians, especially under the Fascist regime, have brought to a fine art.

The new Governor rode up the winding incline to the crest of the Capitoline Hill in a coach used by Senators on festive occasions when Rome was the chief city of the Papal States.

This picturesque carriage was used last when the former Kaiser visited Rome shortly before the outbreak of the World War. Cremonesi, riding in this majestic vehicle driven by a brilliantly uniformed coachman, was surrounded by a mounted guard of the newly formed metropolitan police.

The Capitol itself was decorated with flags and bunting, banners of crimson damask being everywhere in evidence.

After reviewing the accomplishments of the new Governor during the last three years, during which period he has acted as Royal Commissioner of Rome, Mussolini declared:

"Within five years Rome must appear as a marvel to all the people of the world—vast, ordered and powerful as it was in the time of the First Empire of Augustus. You will make open squares around the Augusteo Amphitheater, around the ancient Marcellus Theater, around the Capitol, around the Pantheon. Everything that has been built around these monuments during the centuries of decadence must disappear. Within five years the Pantheon must be visible from the Piazza Colonna through a wide avenue.

"You will also liberate the masterful temples of Christian Rome from the profane parasitical constructions which now cling to them. Thousands of monuments of our history must stand out in their giantlike solitude. Then Rome will spread out above other hills along the banks of the sacred river even to the shores of the Mediterranean.

"You will remove from our streets graced by these monuments all this contamination of tramways, but you will give the most modern means of communication to the new city which will rise in rings around the old one. You will give schools, bath houses, parks and athletic fields to the Fascist people who work.

"You, full of sagacity and experience, will govern the city in a spirit mindful of its past and its future."

Signor Cremonesi in his reply assumed responsibility for carrying out his chief's program in full confidence that the renaissance Italian spirit would bring it to glorious fruition. Both the Premier and the Governor were loudly applauded by their audience, which included Senators, Deputies and members of the Diplomatic Corps.

A second step in the creation of the New Italy has since been announced.

Acting on the personal recommendation of Premier Mussolini, the Cabinet has decreed the creation of the Royal Academy of Italy to be modeled after the French Académie with its "Forty Immortals." The Italian academy will have a membership of sixty, selected from Italy's most illustrious intellectual and cultural leaders.

This is announced as the first step in the Fascist government's new program for developing Italy's spiritual and artistic life, now that the government considers urgent political and economic problems have been coped with.

It is believed the first two members will be Gabriele D'Annunzio and Guglielmo Marconi. The academy will have its seat in Rome and will be divided into three sections, sciences, arts and letters, each to have twenty members. Members of Parliament will be included, since politics is one of the cultural activities which is to receive representation.

The new institution will be liberally supplied with financial and other means to carry out its functions, which will include subsidizing individual artists, scientists, writers, inventors and thinkers in their projected works. One purpose is to encourage initiative of all kinds and to keep it free from bureaucratic restrictions. The academy will coordinate the work of the many local academies of arts and sciences.

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BRITISH MUSEUM BUYS EARLY ROMAN RELIEF

LONDON—The Greek and Roman Department of the British Museum has placed on exhibition in their galleries the remarkable marble or alabaster sculpture acquired last month.

The sculpture has all the appearance of being part of a coffin, and represents six horsemen riding in procession to pay homage at a shrine where a sheep is being sacrificed. The horsemen are preceded by a lyre and a flute player, whose instruments were originally gilded, and the date of the work is intermediate between the first phase of Greek influence, between 600 and 500 B. C., and the later phase in the Second Century, when Greek art became predominant.

The panel was purchased from a London dealer, and nothing is known as to its origin. It is peculiar in that it does not represent a mythological subject, but seems to be a definite portrayal of the so-called *Transvectio Equitum*, on the lines of the knight's procession referred to by Dionysius.

The procession, it will be remembered, was organized in honor of the great Twin Brethren who saved Rome at the Battle of Lake Regillus, and is an illustration of Lord Macaulay's poem, in which he writes:

The Knights will ride, in all their pride,
Along the streets to-day.

Each Knight is robed in purple,
With olive each is crowned;
A gallant war-horse under each
Paws haughtily the ground.

Rome's proudest day was the Ides of Quintilis, and the acquisition of the Museum while not reproducing every detail of Macaulay's description indicates from traces left that the Knights were wearing gala dress. Palm branches, such as those prominent in recent celebrations at Rome, are in evidence, and there are other decorative emblems, carried which have not yet been definitely identified.

CHICAGO TO HAVE GIANT ART SCHOOL

(Continued from page 1)

structed it. It is understood that a site will be chosen somewhere along the lake front, probably a central location. It is not unlikely that the site will be within view of the Field museum, the general director of which—Stanley Field—is Mr. Graham's warm friend. As a friend of Mr. Field, the architect has contributed many hundreds of thousands of dollars to expeditions that have gone after rare specimens for the Field museum.

Friends of the architect say that a number of young Americans of talent and no funds have from time to time been sent abroad by Mr. Graham to complete their courses of study in architecture and painting. Some of his proteges are now enrolled in the Beaux Arts in Paris.

Mr. Graham did not attend the Beaux Arts, although he wished to do so. He built the Fine Arts building of the Columbian exposition, for which he acted as assistant director of construction of all buildings. He was associated with Daniel H. Burnham, who conceived the Chicago plan, and who made a number of noteworthy contributions to the beauty of physical Chicago. Mr. Graham was a partner in Daniel H. Burnham & Co. from 1904 to 1912, a senior partner of Graham, Burnham & Co., from 1912 to 1917 and since then the head of Graham, Anderson, Probst & White.

Examples of his work are the Equitable building, the Flatiron, Eighty Maiden Lane, New York City; the Union station and general postoffice, Washington; the Union Trust company, Cleveland, and in Chicago the Field museum, Continental and Commercial National bank, Illinois Merchants Trust company, Marshall Field retail store, Strauss building, union station and the stadium in Soldiers' field.

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MUSEUM ASKS FOR 10 MILLION ENDOWMENT

American Museum of Natural History in Urgent Need of Money to Carry on Work

Owing to an increase of 120 per cent. during the past decade in the cost of conducting the American Museum of Natural History, President Henry Fairfield Osborn has issued an appeal for an additional \$10,000,000 endowment for the institution.

Last year there was a deficit of \$51,100 in the operation of the museum, according to the president, and this sum had to be made up out of the pockets of the trustees to prevent a deficiency at the close of the year.

The annual report of President Osborn, stating the needs of the institution and the expenses and disbursements in maintaining it, was read last night at a meeting of the board of trustees of the institution at the Metropolitan Club.

Operative and administrative expenses have increased so much, he said, that it has been necessary to suspend all exploration and field work except that financed by special gifts. In addition the purchase of collections has been almost suspended, and the printing of extensive works on discoveries and researches has been stopped.

"For purely educational and scientific purposes," President Osborn said, "an

LONDON IN MOURNING FOR CAFE ROYAL

Augustus John Faithful to the Last Drop as Ancient Bohemian Rendezvous Is Razed

LONDON—The old Café Royal on Regent Street, whose liquor has inspired the bon mots of Oscar Wilde, George Bernard Shaw and other celebrities who in days past have been habitués there, and which has survived many premature obituary notices, is at last no more.

Building wreckers began recently to tear down the rather shabby structure, which will make way for a new Café Royal.

The last drink was served over the old bar on Saturday night. Many well-known people, including Augustus John, the artist, were among those who sat at tables of the old café until the very end.

Immediate additional endowment of \$4,000,000 is needed to conduct the work of the museum on its present basis, without any expansion—in other words, to resume work which has necessarily been suspended. For the continuation and expansion of the museum into the new building sections recently presented by the city a further endowment of \$6,000,000 is needed.

Total museum expenditures last year were \$1,247,000. The total attendance at the museum was 1,775,890, an increase of 142,047.

RUBENS FOUND BY DR. BURCHARD DESCRIBED

BERLIN—The newly discovered painting by Rubens, which was brought to light by Dr. Otto Burchard of Berlin, is a portrait of St. Teresa and was very probably done in 1614 on the occasion of her sanctification. It is remarkable that in this painting the saint is not depicted with lovely and youthful lineaments, as has usually been the case in representations of the mystic. This portrait gives the image of an elderly woman with strongly marked and somewhat fanatical features. In fact this representation of the nun was very probably drawn after Spanish originals. Rubens' master hand becomes evident in the breadth of treatment, the intensity of colors, and the characteristic details, especially the treatment of mouth and hands. The head is lifted upwards with an expression of visionary devotion, the hands are clasped around a prayer book. The richness of shades and tints in the delineation of the features and the black bigonnet is quite remarkable. The painting is mentioned in an inventory of the Schwarzenberg collection in Vienna of the XVIIth century, but afterwards was considered lost. It was discovered in a private collection abroad by Dr. Burchard. Dr. von Bode has testified to the authenticity of the work.

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THE HAGUE—11 SURINAMESTRAAT

STOWE COLLECTION TO BE CLASSIFIED

Latest Addition to Huntington Library Will Require Fifteen Years for Complete Listing

Of the late acquisitions to the Huntington Library, the Stowe collection, comprising the archives of the Buckingham earldom, dukedom and marquises, from the remotest period of English history to recent times, is considered unique. Representing more than 1,000,000 separate documents—treaties, charters, deeds, diaries and other written relics of seven centuries—the Buckingham archives, packed in thirty-nine great wooden cases, are stored in the cellar awaiting classification. This task will require fifteen years or more, librarians estimate.

The library, situated on a knoll overlooking a valley of orange groves, with a background of snow-clad mountains, is on the estate of Henry E. Huntington, retired railroad magnate, on the outskirts of San Marino, Calif., suburb of Pasadena.

There are more than 150,000 volumes, together with upward of 2,000,000 manuscripts and incunabula, and specimens of early printing. Many of the world-famous collections extend back before the fifteenth century.

While English literature of the XVIIIth century predominates, Mr. Huntington also has extended his collecting to two other fields, manuscripts and incunabula. A decision to include XXth century and contemporary authors was reached only a few years ago, and since then the works of Yeats, Shaw, Kipling and numerous others have been incorporated.

Of the entire product of the Elizabethan press, liberally considered as including all English books printed up to 1641, constituting an aggregate of 25,000 titles, approximately 8,900 are on the shelves of the Huntington library.

ARCHITECTS OPPOSE MRS. WHITNEY'S TOWER

PROVIDENCE, R. I.—The Rhode Island chapter of the American Institute of Architects has protested to the memorial committee of the City Council of Providence against the \$500,000 tower designed by Mrs. Harry Payne Whitney to be erected as a memorial to the citizens of the city who lost their lives in the World War.

The protest has stayed action by the City Council in formally accepting Mrs. Whitney's design, although Mrs. W. B. Force, Mrs. Whitney's secretary, states that when she and Mrs. Whitney visited Providence December 15 the memorial committee members informed her that they had decided to accept.

The City Council of Providence has given the architects until January 28 to submit a plan of their own. Meanwhile Pietro Montana, sculptor, who has a studio at 28 East 14th Street, has offered a design for a monument which he calls "The Supreme Sacrifice" and which is said to have been favorably received by some of the memorial committee and the state's leading architects. A model of it is on exhibition in Providence.

Providence has been contemplating the erection of a monument to its World War dead for several years. The State Legislature has voted an appropriation of \$300,000. Mrs. Whitney's tower would cost \$500,000 and the monument submitted by Montana \$400,000. Mrs. Whitney's tower would be 270 feet high, surmounted by a "Temple of Sacrifice" with a circular base seventy feet in diameter. There would be several rooms in the base structure in which to keep records, trophies and the like.

The resolution made public by Roger Gilman, secretary of the architects' chapter, said that "the monument is of an architectural style entirely alien to our city and our tradition and therefore inappropriate" and goes on to describe the announced location of Mrs. Whitney's tower as "a corner lot."

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"GEOMETRY" OF OMAR SHOWN IN NEW YORK

XIIth Century MS. Part of Prof. Smith's Collection of Early Works of Mathematical Science

A rare copy of the "Geometry" of Omar Khayyam, Persian poet and astronomer of the twelfth century, which was written in 1120, was shown yesterday for the first time in this country by Professor David Eugene Smith, of Columbia University, to members of the American Mathematical Society meeting at Hunter College.

Professor Smith said it had taken him twenty years to locate and obtain this copy of Omar's "Geometry" for his collection. The book is in Persian. It was made during the seventeenth century, and is probably the only one of its kind in existence. The text is handwritten and illustrated with geometrical figures. Beside it in the display case was an equally ancient copy of Omar's famous "Rubaiyat" in Persian.

Speaking before the society, Profes-

sor Smith said his collection was an effort to preserve something of the personalities and instruments responsible for the origin and growth of mathematical science. Part of the collection, which includes more than 40,000 objects, was placed on display in the

council room of the Hunter College auditorium for the visiting mathematicians. It epitomizes the history of the science from its first traceable beginnings in the Orient to modern times and represents more than forty years of work and research.

The Museum Galleries

(STUDIOS)

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A great discovery has been made in London of the fourteenth picture of the series exhibited by Wheatley at the Royal Academy in 1795. The picture was not engraved in the first series by Schiavonetti, Vendramini, Cardon and Gauguin probably because it was sold and the engravers could not get access to it, and it has been hidden away for years right down until the present time. The Museum Galleries are now engraving this in their present edition, also the variant plate of "Hot Spiced Gingerbread," thus making the series the most complete that has ever been published.

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Watercolors by David Cox Given To Birmingham

J. Arthur Kendrick Presents 73 Watercolors to Home of Famous English Artist, Completing Finest Extant Collection

BIRMINGHAM, Eng.—There is no sounder policy for a provincial art gallery than that of laying down the artistic wine of the country, and both by good luck and good management, the generosity of citizens, and the alertness and judgment of officials, the Birmingham Museum and Art Gallery has acquired a very full representation of David Cox. One of the earliest bequests, by Mr. J. H. Nettlefold, was a collection of 34 oil paintings by that artist. From time to time other gifts and bequests have been made—notably that of 17 water-color drawings and a number of charcoal sketches by the Misses Pritt, of York, in the present year—and now there has just been hung a splendid gift of 73 water-colors by Mr. J. Arthur Kendrick, one of Birmingham's oldest citizens, making the permanent collection of works by David Cox the most completely representative one in existence.

Putting Turner and Girtin into a class by themselves, Cox comes well into the second rank of English water-color painters. With less magic than Cotman and less weight than De Wint, he surpasses both in the breadth of his appeal. Our "rough island story," at any rate so far as climate is concerned, has never been better told in water-color than by him. There is good ground for regarding him as a forerunner of Impressionism. He has obvious affinities with Constable, and in his marine subjects he shows a marked resemblance to Boudin, who fathered Monet at Le Havre, and of whom Monet said that he "dashed the scales from his eyes" in looking at land and sea. Cox's connection with Birmingham was intimate. He was born at Deritend on April 29, 1783, his father being a white-smith. After some experience of his father's trade and with a maker of lockets and brooches, which he decorated with miniatures, he found his first considerable artistic opportunity as assistant scene-painter at the Birmingham Theatre. Ambition sent him to London, and after working there, in North Wales, the Lakes, and Northern France, he finally retired, in 1841, to Harborne, near Birmingham, where he died on June 7, 1859.

As regards quality, the Kenrick collection, formed gradually during a long life, may be called a mixed one, and there can be no doubt that here, as in the case of earlier gifts and bequests, the representation of Cox at Birmingham will be improved by judicious weeding out for permanent exhibition on the walls, relegating doubtful and inferior examples to "stock" for reference. But, in the case of a local vintage, it is a great thing to have plenty of material.

The Kenrick collection is particularly strong in Cox's middle and later periods, when he had developed the breadth of handling, the intensity of color, and the command of weather which distinguish his more characteristic work. Of his larger drawings there are no better examples than "Sun, Wind, and Rain," with a farmer and his lady, she riding pillion, on a white horse, their green umbrella echoing the burdocks in the marshy ground below the dyke, and "Shrimpers: A Breezy Morning," with horsemen crossing the sands under a grey, flowing sky. "Near Bettws-y-Coed" (1,123), dated 1846, represents one of Cox's successes with more solid material—rocks, massed trees, and distant hills. As a composition it is perhaps the most satisfying drawing in the room, having something of the dignity of Cotman. In it may be observed the placing of the signature on a horizontal plane, a frequent expedient of Cox, as if he would comment upon his mastery of retiring surfaces. He was never so happy as when he could look along the ground to a low horizon, working up to a little crisis of light and dark incidents in the middle distance—as in "Crossing the Bridge: A Windy Day" and "Homeward Bound." Another expedient of his for carrying the eye across country is seen in the pointing hand of the shepherd in "Asking the Way," and the action of the old woman in one of the largest of the drawings, "Take the Road to the Left." Other drawings which may be named for special reasons are "The Hayfield," "Kite Flying," "Shipping" and "The Frightened Flock" racing down an avenue of ancient oaks in a shouting wind. Altogether Birmingham is to be congratulated upon a splendid gift, representing one of the most "wholesome" of our painters, a true interpreter of the native scene, racy of the soil, and delighting artists by the boldness with which he merged the facts of landscape in the conditions of weather.

A first visit to the Birmingham Art Gallery compels some reference to the permanent collection as a whole. On the wise principle noted at the beginning of this article, a special feature has been made of the English Pre-Raphaelites, of Burne-Jones, who was born at Birmingham in 1833, in particular. One whole room is devoted to him, a recent acquisition being the series of panels representing the story of Cupid and Psyche which Burne-Jones designed and partly carried out for the decoration of the dining-room of 1, Palace-green, built by Philip Webb for the Hon. George Howard, afterwards ninth Earl of Carlisle. These, together with the original water-color studies, were presented to the gallery by the daughters of the late earl in 1922. "The Last of England," by Ford Madox Brown, and "The Blind Girl," by Millais, are among the treasures of the general Pre-Raphaelite collection, and there is a magnificent collection of Pre-Raphaelite drawings. Twelve of these have lately been reproduced in a portfolio published by Messrs. Methuen, the success of which will determine further reproductions. Nothing redounds more to the artistic credit of Birmingham than the fact that the whole of its permanent collection has been formed by gifts and bequests, the running expenses of the gallery and museum alone being provided by the ratepayers.—(Reprinted from London Times.)

PHILADELPHIA FORMS RODIN COLLECTION

PHILADELPHIA—Thirty bronzes by Rodin, the first of a comprehensive collection of that artist's work formed by Julges Mastbaum and destined for the new Museum of Art, have arrived here. The heroic figures of "Primitive Man" (the so-called "Adam"), the "Eve," and the "Burghers of Calais" will be temporarily displayed on Logan Circle on the Parkway, near Stirling Calder's heroic Fountain, opposite the site for the Municipal Court Building.

The purchase of this largest collection of Rodin outside of Paris, comprising nearly a hundred pieces in all, has been advised by the artist and connoisseur of this city, Albert Rosenthal. The purchase price will support the Rodin Museum for two years in addition to paying for the casts.

Among these new arrivals are the busts of "Clemenceau," "George Bernard Shaw," "Balzac," "Guillaume," "Laurens," and "Man With a Broken Nose." There is a small bronze reproduction of "John the Baptist" and of "The Thinker." One item is the sketch in bronze made for "A Monument to the Defenders of the Country." There are also several fragments, "The Tempest," "The Sirens," "The Kiss," "Polypheme" and the study of a hand.

22 PAINTINGS GIVEN ART INSTITUTE

CHICAGO—Through the bequest of Charles L. Hutchinson, the late president of the Art Institute, twenty-two valuable paintings have been added to the permanent collections of the museum. According to the terms of the will, the pictures were to remain the property of Mrs. Hutchinson during her lifetime if she so desired, but she has generously waived her rights. Most of the canvases are already familiar to visitors at the museum, for they have hung as loans at various times. The Dutch and Flemish schools are represented by paintings by Frans Hals, Netscher, Aert van der Neer, the elder Cuyp, Nicholas Maes, Palamarez, David Teniers the Younger, and Baron Leys. Paintings by the following French artists are included: Fromentin, Dupre, Diaz, Daubigny, and Corot. Frederick George Watts and Dante Gabriel Rossetti represent the XIXth century English school, while two paintings by Henry Ward Ranger suggest the mood and method of this American "tonalist."

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FIVE CHILDREN SHARE RENE DEGAS ESTATE

PARIS—The Court of Appeals has confirmed the judgment of the lower tribunal in the litigation over the fortune left by Rene Degas, who inherited from his brother, the famous artist, Edgar Degas.

The two children born from the marriage of Rene Degas with Estelle Musson of New Orleans, and the three children from his second marriage with Amelia Derrive of Cleveland will share equally in 6,000,000 francs (\$240,000), of the 10,000,000 franc (\$400,000) estate.

Suit in the Degas case was brought by the two children of Rene Degas' first wife, whom he married in New Orleans in 1869 and divorced later, but

prior to 1884 when divorce was legalized in France. They alleged that the divorce was illegal under the French law and that therefore their father's second marriage was void.

The claim was presented at the time of Rene Degas' death in 1921, four years after Edgar Degas died, leaving a fortune and a magnificent collection of paintings. The finding of the lower court, now confirmed by the Court of Appeals, was handed down in February, 1924.

The court held that Degas' second marriage was null and void because it occurred before his American divorce was legalized in France, but at the same time it was held that as the second wife acted in good faith her children were entitled to share in the estate.

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ART NEWS CHANGES

As a result of the dissolution of partnership between Peyton Boswell and S. W. Frankel, Mr. Frankel is now the sole owner of THE ART NEWS. Under his direction the policies of the paper have been radically changed.

Editorially, every effort will be made to present the news of the art world more comprehensively than ever before, and without bias. Facilities for gathering both American and foreign news have been increased.

During the past month, for which time the paper has been published under the new management, the publishers have been gratified at the response which has been made to the efforts toward improvement. Many readers of THE ART NEWS have expressed themselves as greatly pleased with the recent issues, and a growing interest in the paper throughout the country has been made manifest by the increasing number of subscribers.

THE RUSSIANS

The Russians have been with us for some weeks in a new guise. They are presenting, through the medium of The Musical Studio of the Moscow Art Theatre, what they are pleased to term "synthetic opera," the synthesis being, one is told, of the arts of acting and singing. The idea is an excellent one as the Metropolitan Opera demonstrated years ago with the Coq d'Or.

It is perhaps unfortunate for the expression of the idea and for an appreciation of its value that the much heralded Russians have difficulty with both elements of their synthesis. For the demonstration of the value of this new form of opera it would have been better had its protagonists been able either to act or sing.

Several weeks ago a visiting Russian theatrical director spoke of the great number of well acted plays to be seen in New York, and of the high quality of many of even the lesser musical productions. Before the most recent Russian invasion and with memories of the Moscow Art Theatre, such a remark would naturally have been credited to politeness; the Musical Studio has shown that, from a Russian point of view, our opera must, indeed, be superb.

MR. MUNSEY AND THE MUSEUM

While the town was buzzing with curiosity as to what Mr. Munsey had directed to be done with his millions the will was holding in reserve for the public a portentous surprise. He was not known as a collector. In fact, he had never given any sign that he cared for art at all. But his residuary legatee is the Metropolitan Museum, and from the ultimate liquidation of the estate it will receive a vast bequest. No gift on quite such a scale has ever before been made to the institution in Central Park, though it has received numerous benefactions justly to be characterized as princely. No previous gift has surpassed this one, either, in its recognition of the importance of art as an educational factor. Mr. Munsey made it, we believe, because he saw with peculiar sympathy and vividness that the things of the mind are paramount in our modern progress. The particular nature of his testamentary dispositions clearly shows that.

As a spiritual gesture this munificence of a publicist and man of affairs is superb. Observe as one of the most significant things about it that there is no string tied to it. He left no treasures to be housed in the Museum, there to perpetuate his name. He submitted to the trustees, so far as the will reveals, no indication of any preferences as to the manner in which his fund should be expended. He simply says, as it were: "Art is of value to the people. Use money to further its interests, which are theirs." One of the traits disclosed apropos of his recent death was his distaste for the checks and counterchecks of a partnership. He liked to be his own man, to make his own decisions. Some such sense of the freedom essential to business management apparently governed him in his generosity to the Museum. He wanted to help and he foresaw that he could best do so by leaving the Museum to use its own judgment. Obviously he had a profound confidence in its policy and administration. All he wanted was to increase its power for good.

That he recognized this power to the extent that he did is surely an eloquent tribute to the subtle alchemy of art. It worked a big magic in Frank Munsey. The world knew him as a practical worker in politics and money-making. All the time his imagination was responsive to the appeal of one of the most imponderable of all the motive forces in civilization, the appeal of beauty, and from his grave he reminds us that in the cosmos of the capitalist there are sometimes other dreams. He built up his fortune in the hard give-and-take of the market place. He leaves it to his countrymen to be used only that the world may be made wiser and better.

(Reprinted from the Herald-Tribune.)

ROME

Mussolini directs Senator Cremonesi, Governor of Rome, that within five years the ancient city "must appear as a marvel to all the people of the world—vast, ordered and powerful as it was in the time of the first empire of Augustus."

With the eloquence of a Floridan realtor he describes the work—clear spaces about ancient temples, wide avenues opened, a new suburb rising on the road to the sea. There must be "schools, bath-houses, parks and athletic fields for the Fascist people who work."

Zola in his "Rome" describes the burst building boom that followed the erection of the city into capital rank in 1871—the quarter-mile Treasury building with little money to guard, the rows of new apartment-houses with no tenants, the vast memorial planned to Victor Emmanuel. Pagan or Papal or royal, whoever has ensconced himself in the shell of that ancient wonder city that died of bigness has felt impelled to rival haughty antiquity with vast clearances

and vast building plans and has been doomed to fail in the attempt. Mussolini, with his ideas of the new Roman Empire, is not the man to resist the fever, more deadly than the malaria of the Campagna.

A little good may come of this ambitious program—and much harm. It may be well to "liberate the masterful temples of Christian Rome from the profane parasitical constructions which now cling to them." But that sort of thing cannot be judiciously done with violence and castor oil; nor can it be done at all in five years. As for making the "Pantheon visible from the Piazza Colonna through a wide avenue," that cannot be done in five centuries without destroying much that will be missed. For modern Rome—the modern Rome of each new political phase of twenty centuries and more—has been able to spend its strength in braggadocio building only upon the ruins of five or six preceding imperial cities; only by covering or crushing layer after layer of history. The task of modernizing Rome and restoring the spaciousness that should envelop its architectural treasures cannot be done in the spirit of a smashing Fascist raid on a liberal newspaper. It needs the delicate touch of men who appreciate the historic remains of every period of Rome's many-sided greatness.

The most disquieting thing about this proposal is the man who makes it. It is a part of his delusions of grandeur; of his imperial dreams that trouble all the shores of the Mediterranean, which was once a Roman lake. And in a modern Rome, whose people have even fewer of the functions of self-government than our Washington, the work is to be done not by Parliament authority, as it would be with us, but by a Black-shirt Governor who has already ruled the city three years as a Royal Commissioner and who takes with his new title arbitrary powers conferred but a few days ago upon like officials in all Italian cities, extinguishing for the time being the shadow and even the hope of home rule.

Rome as a monument and lesson from the past is a trust held for the world by the Italian Government; we can only hope it will be handled with discretion. Rome in its vastly more important aspect as a present-day capital lies helpless in the grip of a visionary whose pratings of empire stir the world with justified forebodings.

(Reprinted from the World.)

OBITUARY

HARRY H. MOORE

PARIS, Jan. 2.—Harry Humphrey Moore, American painter, died suddenly in his Paris home today. The funeral services will be held on Tuesday in the Church of Saint Philippe du Roule.

For more than sixty years, almost until his death at the age of 81, Harry Humphrey Moore had been painting. And his work was done in nearly every country in the world, most of it at his studio in Paris, 75 Rue de Courcelles.

He was born in New York. From the age of 3 he was deaf. He received his education at the Institute for Deaf and Mutes in Philadelphia, from Professor David Bartlett at Poughkeepsie and at the Institute for Deaf and Mutes in Hartford, Conn. He began his art studies with Professor Ball in New Haven, continuing under S. Waugh in Philadelphia and Gerome, Boulanger and Yvon at the Ecole des Beaux Arts, Paris.

In 1870 he went to Granada, Spain, and made oil sketches of the Alhambra. Later he painted Moorish scenes in Tangier, Tetuan and Fez. He lived in this city from 1874 to 1881, then visited San Francisco, Japan and Paris, and spent nine years in Nice before making his permanent home in Paris. The Spanish Order of Carlos III was conferred on him. He was married in 1872 to Isabel de Cistue of Saragossa. Mr. Moore's father was Captain George H. Moore, and one of his ancestors was the famous miniature painter, Ozelis Humphrey.



HEAD OF BUDDHA

Courtesy of C. T. Loo

LOPBURI PERIOD

This bronze head of a Buddha, slightly under life size, is of the transition period between the Khmer and pure Siamese style. The best period of Cambodian art (Khmer) is of the IXth and Xth centuries, the Lopburi from the XIth to XIVth century, and the Siamese from the latter date to the XVth century, this progression indicative of the march across the Orient of an artistic development which had its origin in Gandhara. Khmer art had its flower at Angkor Wat; its figures, of which Mr. Loo has several fine pieces to place beside the Lopburi Buddha for the sake of contrast, are highly naturalistic as compared with the conventionalization of the Siamese. The broad mouth, slightly smiling, of the Khmer type, becomes tight and thin in the Lopburi period and resolves itself into incised lines in the Siamese. So with the modeling around the eyes which takes a similar course toward incised lines until only the slightest modeling is to be found in the final Siamese style.

The head which is illustrated combines the typical Khmer treatment of the face, with the slight modification already mentioned, and a Siamese treatment of the hair. The reason for this combination of influences is largely geographical; Lopburi was an independent state between Cambodia and Siam and was open to influences from both sides. This group of bronzes shown by Mr. Loo is a part of his extensive exhibition at the Wildenstein Galleries lasting until January 20.

FROM OUR SPECIAL CORRESPONDENTS

LONDON

I hear excellent accounts of the sales at the Tri-National Exhibition at the new Chenil Galleries, many of the most important exhibits having found purchasers during the early days of the show. Among the sculpture the proportion of items so'd has proved unusually high, the Dobson bust of Lopokova and the Epstein head being among them. If the sold exhibits be retained here when the exhibition visits the States, then neither will the majority of the John drawings nor a number of the works of the French modern cross the Atlantic. The success of the venture has been so great that the next development is likely to be on even more ambitious lines and to take a bigger itinerary in its 1926 tour. Spain and Germany may both be included in it. But it is to be hoped that it will not become so much extended as to prove unwieldy.

* * * * *

The two most interesting shows that I have visited in the past week have both dealt with old Chinese art. One has been held at the Yamanaka Galleries in New Bond Street, the other at the Paterson Galleries in Old Bond Street, and these have been tersely demasculine and feminine sides of the art, that is to say, while the former is connected almost entirely with the more delicate and fragile jades and "pots," the latter concentrates largely on archaic bronzes of massive beauty and dignified design. It is indeed seldom that so important a collection of archaic vessels, some of them numbering as many as 3,000 years have been brought together in this country. It is difficult indeed to realize their age when studying the refined and intricate ornament that goes to their fashioning. Refinement and intricacy do not as a rule walk hand in hand but here it is the extraordinary skill that renders the fine scroll and

(Continued on page 10)

BERLIN

The auction at Graupes of manuscripts, incunabula and wood-block books enjoyed the popularity of a much heralded event. Bidding was very active and many of the items reached very high prices. However this result can really not be taken as a sign of an improvement of the present stagnation on the German art market, seeing that the greater part of the objects dispersed, are destined to find their way out of the country into American collections. No doubt this will be the case with the German incunabula of 1476 Aesopus "Vita et Fabulae"—latine, with German translation in a splendidly preserved example, which was keenly contested for and reached the high price of 45,000 M. (\$10,714). Next to this the "Biblia Pauperum," a wood-block book from the Netherlands with Latin text and 210 illustrations went to 21,000 M., which is a comparatively low price on account of the fact that the item in question is a unique example of the early art of printing. "Morae B.M.V.," a manuscript from Flanders, richly adorned with 32 miniatures brought 6,000 M., Boccaccio's "De las mujeres illustres en romance" edited in 1494 at Saragossa, the rarest of all editions of the work, was bid up at 10,400 M. Chartier "Les faits, dit et ballades" of 1489, bound in red morocco, in excellent state of preservation, realized 11,500 M., Eruditorium Poenitentiale of 1487 with French binding of the XVIIIth century, brought 10,000 M. The unique complete example of "La fleur des Commandements de Dieu" brought 13,000 M. Eight pages of Gutenberg's and his followers' early and best known works, printed on both sides, brought 6,350 M. Sir John Mandeville "Journey to Jerusalem" went to 24,500 M. Valturius "De re militari" attained 12,000 M. Biblia sacra with numerous wood-cuts by Springinklee and Schoen 6,000 M., Morgan "Catalogue of

(Continued on page 10)

REVIEWS OF CURRENT EXHIBITIONS

SARGENT MEMORIAL
Metropolitan Museum

SO MUCH has been written of Sargent, both during his lifetime and in the nine months that have passed since his death, that the task of reviewing an exhibition of his work in any critical sense has become almost impossible. Either one must be content to act the journalist, list the pictures shown, the men and women whom they represent, the celebrities who attended the opening, or one must be prepared to launch out on a serious critical essay, examine the vast claims that have been made on his behalf by indiscreet admirers, restate these in terms of esthetics, weigh against them his obvious weaknesses and strike a balance. There is no middle path. Or if there be it is occupied wholly by the figure of Roger Fry, whose brilliant summary, the finest piece of criticism the Dial ever published, is already a classic.

There are then at the Metropolitan sixty paintings and as many water-colors. They range, as to date, from 1876 to 1918, as to quality, from some of the finest things Sargent ever painted to, one hopes, some of the worst, from the portrait of Mr. and Mrs. I. N. Phelps Stokes, painted in 1897, to the Portrait of a Child, painted in 1887. In between are a host of portraits, neither very great nor very small, all bearing the impress of Sargent's amazing technical proficiency.

In an enthusiastic crowd, one reviewer at least can claim no single thrill of enthusiasm. To him this procession of ladies and gentlemen wore an air of inexpressible sadness. It seemed to him as though he were looking in a mirror, through which he saw the dim bloodless reflection of past generations, a procession of immaculate ghosts. And he could only regret that the foremost portrait painter of his day had left no convincing record that his contemporaries were creatures of honest flesh and blood.

RECENT AMERICAN PORTRAITS
Macbeth Galleries

TEN AMERICAN painters combine to make the showing of recent portraits at the Macbeth Galleries admirably inclusive as to the type of picture that stands for what is being produced today. Most of these paintings come fresh from the painter's brush and few of them have been exhibited before.

Leopold Seyffert appears as the painter of the American business man, and Ivan Olinsky as the painter of the professional man; Mr. Seyffert's presentments of George McNeir and Walter Jennings are crisp and direct. Mr. Olinsky, always interested in color, has found the red robe of Dr. Nicholas Murray Butler and the green and black of the gown of Dr. Samuel Lambert very much to his taste and has made good use of them in two portraits which give every appearance of being commendable likenesses.

Robert Reid made a reputation some time ago for a portrait drawing in oil on canvas to which he has returned in his portraits of Whitney Warren, Jr., Mrs. Shelton Martin and Francis Wilson. The textural quality of surface and the opportunity for pure line to come into its own give these the informality of drawing and the dignity of painting.

Children seem to be more difficult to paint than their parents, perhaps because children are apt to be the victims of our sentimentalization. Robert Henri escapes the sentimental viewpoint but

shows his appreciation of the fresh beauty and picturesqueness of childhood in his painting of little Carl Tucker, Jr., who wears his colorful costume—which an ignorance of the subject on our part forces us to assign indefinitely to some Ba'kan state—with an unconsciousness which is hardly short of sublime. The exhibition, which includes also the work of Della Shull, Helen Peale, Virginia Keep Clark, Louis Betts and Christine Herter, lasts until January 25.

AMERICAN MINIATURES
Macbeth Galleries

THE 27TH ANNUAL exhibition of the American Society of Miniature Painters is beautifully arranged in one of the small rooms at the Macbeth Galleries where handsome wood paneling creates the impression of an intimate interior rather than the usual "gallery" atmosphere. Miniatures, demanding above all things such a setting, are here seen to their best advantage.

While the traditions of miniature painting are entirely away from freedom and looseness of treatment, departure from that tradition cannot help but interest when it has been made with sincerity; an instance is in Lucy Stanton's portraits of a little girl with a dog, "The White Hat," and the portrait of Miss Nanne Sweet. Clara Louise Bell's portraits, while not quite so free, have ventured farther toward animation than the conventional miniature.

Having praised unconventionality, it will be necessary seemingly to deny the advantage of it in admitting that the miniature achieves most within its own field when it insists on perfection of finish, as in the portrait of a remarkable old lady in black by Pauline Williams, and the three-quarter length portrait of "Hetty," in an old-fashioned white gown by Annie H. Jackson. Nicolas S. Macsoud's portrait of Virginia Warden in pink could be mentioned in the same connection.

Helen Winslow Durkee's portrait of Mrs. Kingdon Gould and her baby, Alexandrina Harris' portrait of a little black-haired boy, "Peterkin," William J. Baer's portrait of Robert Andrews, Jr., against a landscape background and Rosina Boardman's "Turquoise" possess the quality which makes the annual exhibitions of this society representative of the best standards of miniature painting.

PAINTINGS BY KATHLEEN
McENERY
Ferargil Galleries

KATHLEEN McENERY is unusually sensitive to rhythm, not only in line but in mass relations. Her "Cross Rhythms," a seated nude against bluish white draperies, establishes a relation of forms which makes the beholder conscious of a composition "in the round." The depth which she gains by emphasizing the organism of the painting is seen again in the feminine subject, "Blue and Gold" where color also plays its part in creating a unity.

There is a fine sense of style in "Alexandria," where the artist has for the moment looked at her sitter less as a "model" than as an individual. "Bronze Girl," who sits with reposeful crossed arms before a background of pale, pure green is among her most successful works.

There are two still life arrangements that are exceptionally fine. One of them shows a dish filled with yellow fruit, the white having the bluish cast which she is fond of painting. A second with cyclamen standing before a small sculpture reaffirms her talent for arrangement. The artist, who in private life is Mrs. Cunningham, has not exhibited in New York since the famous Armory Show.

WALTER DEAN GOLDBECK
Wildenstein Galleries

THE LATEST WORKS of Walter Dean Goldbeck, which are shown at the Wildenstein Galleries indicate, more than his exhibition of several seasons ago after his long residence abroad, the progress of his development toward an especially rich and free expression. There is an ease about these latest portraits which give him the air of being able to play lightly with surfaces and textures while he preserves intensity as a fundamental quality. The present exhibition consists largely of portraits, his first interest, which he gave up to some extent when he left his unusually promising career here for a period of seclusion abroad.

A full length portrait of Jascha Heifitz is not only beautifully painted but has the breathing, pulsating vitality which Goldbeck often attains, so that his works entirely escape the frozen rigidity that congeals the usual portrait. Another instance is the presentment of Clifton Webb, the formality of whose evening dress is obviated by the nonchalance with which he sinks back into his chair. A portrait of Gerald Kelly in the blue sweater and tight cap of his French holidays was done in two sittings; the figure is projected from the canvas into sharp relief and though the face is a three-quarter view the shadow gives it the line of a profile.

An unfinished "Crucifixion" was to have been part of a great picture showing the throngs of people circling up toward Golgotha. The arrangement of the three crosses in a circle on which one looks down slightly has offered a composition which adds materially to the dramatic force with which the painter has visioned his theme.

WATER COLORS
Whitney Studio Club

THE WHITNEY Studio Club's water color exhibition has an interesting personnel, strengthened by the addition of two Boston contributors whom we do not remember seeing at the Club before, Carl Gordon Cutler and Harley Perkins. Mr. Cutler's large water colors of Maine shores are the most positive notes in the exhibition, and Harley Perkins' tropical plants and Mexican houses are of a sparkling clarity. Another exhibitor who is not exactly a familiar one at the Club is Samuel Halpert whose still life has a more pliant organization than many of his oils.

Hayley Lever gives way to a freedom of manner here which he holds in restraint in more academic exhibiting grounds; his "At Anchor, Marblehead, Mass." makes good use of unconventionality.

Reeves, Brace, Louis Ribak, Jacob Smith and John Everts Bates are four newcomers who, like most Whitney Studio Club members have something worth saying. Mr. Smith's "Down by the Sand Dunes" deserves particular mention.

There are some flower and still life paintings by Pamela Bianco which have the rich, suave beauty of her oils; Ernest Fiene's group has its best subject in a painting of a waterfall expressed as a series of almost abstract angular forms. The only one of the group who is concerned intensively with the abstract is Stuart Davis whose "Automaton," one of his best paintings, is developed from a gasoline station. Maurice Becker, Edwin F. Beemer, Thomas Donnelly, Karl Free, Donald Carlisle Greason, George A. Picken and M. Soyer are also exhibiting. The show lasts through Jan. 20.

PAINTINGS BY JOHN R. CONNER
Ferargil Galleries

A GROUP of small paintings from the little village of Barbizon by John R. Conner is on view at the Ferargil Galleries. There are three paintings of Millet's studio and one of Rousseau's among these fresh and spontaneous impressions of a countryside that, for its area, surely must have been the most painted district in the world. Mr. Conner has painted its fields, its haystacks, its village lanes, and red roofs very simply and sincerely, without capitulating to its glamour but quite fair to its simple, homely charm.

SAMUEL HALPERT
Kraushaar Galleries

WE HAVE REMARKED before on Mr. Kraushaar's liking for small and carefully picked exhibitions and the present exhibition of Halpert, consisting of twelve of his latest canvases, supports our faith in the wisdom of the procedure. The twelve pictures are well chosen and well hung and make a very pleasing impression.

On the whole, and weighing the fact that Halpert is best known as a landscape painter, we are inclined to like best his two interiors. In his landscapes he is too apt to be satisfied with a decorative pattern with little or nobody behind it. His horizons have a way of petering out. But in his interiors he keeps a firmer grasp on the facts of the case. We remember with astonishing vividness an interior which he sent to the New Society as many as five years ago. Since then Halpert has shown many pictures, but none that sticks so firmly in the mind.

The two studies of Notre Dame, looking down over the Quai St. Michel, inevitably challenge comparison with Matisse. The "Street in Vernon" and "Normandy Village" recall Guillaumin. It is only in his interiors that Halpert is fully himself.

FRANK O. SALISBURY
Erich Galleries

MR. SALISBURY was designed by an all-wise providence to paint royalty. In the essay on "The Royal Family and Art" in his *Modern Painting*, George Moore has written of the peculiar qualities necessary for the fulfilling of such a mission and, though the essay dealt with Mr. Salisbury's predecessors in the field, it seems quite as applicable today. Certainly the portraits now on exhibition are conceived, many of them, in the grand manner; quite as certainly they are the products of a skillful hand. He is gifted in the rendering of fabrics, furs and furniture; his sitters can never complain that they were anything but *en dimanche*.

The portrait of the Rt. Rev. Hon. Lord Brownlow is by far the most impressive, both as a portrait and a piece of fine painting. His must, indeed, be a strong personality, for it is stamped upon the work. From the portrait he is a thinker and therefore a cynic. The painting is vigorous but without the theatrical, slashing strokes that sometimes are mistaken for virility.

In most of the other portraits, optimism vies with compaisance. Judge Gary seems about to make a bright remark; Sir William Richmond, R. A., D. C. L., who painted the ceiling in St. Paul's Chapel, is calmly assured.

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PARIS

EXHIBITIONS

(Continued)

THE NEW SOCIETY
Anderson Galleries

THE ANNUAL exhibition of the New Society is one of the stable facts of an otherwise fluid universe. Nowhere else, not even in the Academy, is one so sure of finding just what one expects to find. The Academy has moods of wild daring, in which it is liable to feature the most revolutionary productions of the Taos School, moods of rare caution, in which it becomes conscious of its academic mission, to the amazement of eminently respectable contributors. The New Society exhibits no such displays of temperament. Not only the composition, the very hanging of its exhibitions can be accurately foretold. Centred on the main wall of the large gallery a monumental Bellows will provoke discussion, on the wall to the left a Gari Melchers portrait will lord it over his lesser fellows. Somewhere in the neighboring room, a perfectly balanced Kroll (Interiors with figures have replaced the sometime Picnic) will occupy a place of scarcely lesser honor. For the rest Luks, Sloan, Speicher, McFee, Lie, Kent, Dougherty, Myers will sing their little song in their characteristic little way. The total impression is of good painting. If one finds it a little somewhat depressing, it is because there are never any surprises.

For this reason one welcomed the news that this year the New Society had decided to invite a number of guests. Benton, Dasburg, Rudolph Evans, Hawthorne, Edward Hopper, Arthur Lee, Kenneth Hayes Miller, John Noble, Charles Prendergast, and Robert Spencer comprise the list of these guests. With the exception of Charles Prendergast, whose aristocratic panels wear an air of aloofness in this democratic atmosphere, and Arthur Lee, whose assistance is sadly needed in the sculpture department, it cannot be claimed that their contribution is very considerable. The backbone of the society, so far as it has one, remains the solid honesty of Melchers, the Hell and Maria dash of Bellows and Leon Kroll's polished surfaces.

BERTRAM HARTMAN
Montross Gallery

AFTER having seen the exhibition of watercolors and oils by Bertram Hartman, we are going to strongly recommend to anyone who should be so injudicious as to ask our advice that before they begin to paint they master the batik craft. Also that they devote the same attention and study to the art of design which Mr. Hartman has given.

In his present exhibition there is still the mark of the designer and clever draughtsman. But in a world overrun with painters whose ideas of design are of the haziest, Hartman's sure, closely knit pictures are a great relief. The watercolors are the result of his recent sojourn in Europe. They are of mountain villages, seaport towns and boats. In one group he has used the tiled roofs of southern Italy in the creation of excellent designs; in the other he has used the sails and lines of fishing boats to the same purpose.

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ALLEN TUCKER
Rehn Galleries

NEW MEXICO and New York, varied with portraits, seem the causes of Mr. Tucker's present exhibition. The "seem" is advised, for one suspects Mr. Tucker of being a universal painter. At least, far as his oils are concerned, he has worked out a technical formula from which he seldom departs. In that he is not so different from other men, but in both chemistry and painting there are formulae for the combination of elements into compounds and others which cause disruption. Mr. Tucker seems to be experimenting with one of these latter. The wriggling brush strokes which serve to define the contours of the hills and mountains in his landscapes are less helpful in his skies. The vibration which is presumably their purpose becomes more nearly a squirm. One of the canvases, "October Hills," painted in Bedford, New York, almost crawls. Another of the Bedford oils, "The Porch," in which for a moment he has departed from his customary technique, shows to advantage. It is too well done to be a left-over from an earlier period; it may be either a pleasant incident or a step in development.

As a group the watercolors are more successful. They show less concern with technique as an end. In them Mr. Tucker has been more concerned with what he had to say than with the manner in which he gestured.

SLEEP HALF THE DAY
IS ORPEN'S RULE

LONDON—There is bad news in the latest statement by Sir William Orpen, one of the world's most famous portrait artists, for the boys and girls of Greenwich Village, Montmartre and similar places who give up most of their nights to "learning life" and accumulating atmosphere for artistic careers.

Sir William asserted that he cannot do satisfactory work on less than twelve hours of sleep out of the twenty-four, and night sleep at that. He goes to bed a 10 'clock and sleeps through until 10 the next morning. Then he has a light luncheon and works while his mind is clear and his body rested.

In the late afternoon he walks in Hyde Park. He says he enjoys walking in the rain as much as when it is clear, and that he gets great pleasure out of the color effects produced by London's uncertain weather.

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PRIX DE ROME

Entries in the competition for the fellowships of the American Academy in Rome, it was announced recently, will be received until March 1. Entry blanks may be obtained from Roscoe Guarnsey, Executive Secretary, at 101 Park Avenue, New York.

Competitions in the fine arts are open only to unmarried men not over 30 years old who are citizens of the United States, while the classical studies competitions are open to unmarried men or women who are citizens.

The stipend for each fellowship in the fine arts is \$1,250 a year for three years, with some additional allowances. In the classical studies there is a fellowship for one year with a stipend of \$1,250 and another for two years paying \$1,250 a year. Fellows in music, who travel six months a year, receive an additional allowance of \$750 a year for expenses. Every fellowship provides for free residence at the Academy.

The American Academy also announced that the fourth Summer session for teachers and graduate students in the classics, history and related subjects would be held at Rome from July 2 to Aug. 13 under the direction of Professor Grant Showerman of the University of Wisconsin.

Two Singers Sold in New Orleans

The Isaac Delgado Museum, New Orleans, has purchased one of William H. Singer's large paintings entitled "Dancing Shadows" for their permanent collection, another painting "Summer" was sold to a member of the museum.

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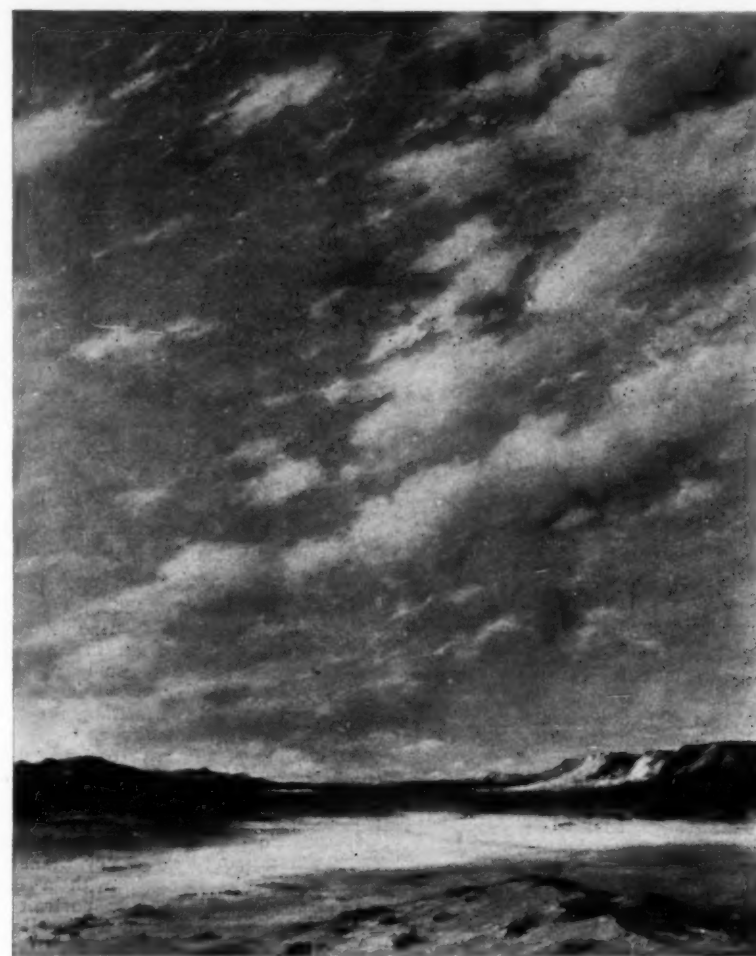
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PORTRAIT OF THE PRINCESS DEMIDOFF
By JOHN SINGER SARGENT
Courtesy of the Reinhardt Galleries

Mrs. Edward Drummond Libbey of Toledo has purchased this painting from the Reinhardt Galleries for \$40,000. Mrs. Libbey is to present the painting to the Toledo Museum of Art on Jan. 5 upon the opening of the new million dollar wing of the Museum, the gift of her husband who died on Nov. 13. Mr. Libbey had long been a collector and had assembled an important group of paintings by old masters. He bequeathed \$4,800,000 to the Toledo Museum, an institution which owes its existence largely to his generosity.

THOMPSON PUBLISHES RECORD OF YEAR

It is the custom of Mr. Croal Thompson of Barbizon House, 8 Henrietta Street, London, to issue each year an illustrated record of some forty of the principal works of art that have passed through his hands during the twelve-month. The result is always a book of great beauty and interest and the present volume is no exception to the rule. It was Mr. Thompson, it will be remembered, who organized the exhibition of Frank Brangwyn's work at Montreal and afterwards at Boston, and it will therefore not be surprising to find a number of fine reproductions of this artist's work in the present issue; among them notably his "Blue Pot," one of the most masterly of his still-life subjects. Portraiture is admirably represented

by Frans Hals' portrait of a Dutch gentleman in the dignified velvet and ruff of his period, and by Raeburn in two gracious women's portraits and a vigorous presentment of the Scottish poet, Howe, a friend of the painter's and drawn with that intimacy and understanding which were the latter's great charm. Thus, it will be seen that a great deal more than the Barbizon School is included in the list, though this too is well represented. Daubigny and Corot, Millet and Diaz all are here, while later works are found to include the names of J. S. Sargent, Whistler, Rossetti and D. Y. Cameron, whose "Shadows of Glencoe" is well reproduced in color. Truly a remarkable and a catholic collection to have passed through the hands of one man in so short a period.

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STUDIO NOTES

Frank O. Salisbury, the English portrait painter, is staying at the Gotham indefinitely.

Leo Katz has returned to his New York studio, 116 Central Park South, after nearly eight months spent in European travel.

Isabel Cartwright is in Terrell, Texas.

Mrs. Ernest Haskell has purchased a house at Croton-on-Hudson where she plans to reside.

James Weiland and Mrs. Weiland are spending the holidays in Cleveland.

Louis Ritman is sailing from France shortly and is expected to arrive in this country early in January.

Anna Winegar has gone to Tarpon Springs, Florida, where she will paint during the winter.

Wayman Adams and his family are in Austin, Texas, where they will spend the holidays.

Martha Simkins has rented her studio in the Van Dyck and gone to her home in Texas for the winter.

Leon A. Makielski of the staff of the University of Michigan was in town for the holidays.

"A Bridge" by Jonas Lie has been purchased by the Rhode Island School of Design for its permanent collection from Mr. Lie's exhibition at the Robert C. Vose Galleries in Boston.

Mr. and Mrs. F. W. Wright, of 15 West 67th Street, New York City, are

sailing on the Laconia on January 20 for a cruise around the world. Mr. Wright has been busy completing a number of portrait commissions. Among the most recent are a portrait of Wm. K. Vanderbilt, a portrait of Michael Owens which will hang in the Toledo Club, Toledo, O., and portraits of Major Nathan Paine and George M. Paine for a bank in Oshkosh, Wisconsin.

Guy Wiggins is holding a one-man show in Detroit.

The Smithsonian Institute has selected eight etchings by Emil Fuchs from the artist's present exhibition at the Corcoran. The Congressional Library several weeks ago purchased six. The exhibition has been extended to Jan. 4.

William Ritschel arrives on Jan. 6 from California to be in New York for several months.

Frank Vincent Du Mond is leaving this week for California.

Susan B. Chase, secretary of the Washington Water Color Society, is in town for a few weeks. A tea for Mrs. Chase and the New York members of the organization was given at Margery A. Ryerson's studio by Mrs. Brannigan, Miss Judson and Miss Ryerson.

John Young-Hunter has gone to Boston for the opening of his exhibition at the Copley Galleries on January 11.

F. Tenney Johnson, one of our foremost painters of Western life, has returned to his New York studio for a brief stay. On their way back from California, Mr. and Mrs. Johnson spent two weeks in St. Louis while Mr. Johnson's exhibition was on at the Newhouse Galleries.

Mr. Johnson has been chosen to paint three large murals for the Carthay Center Theatre of Los Angeles and expects to return to California the middle of January to commence work upon them. The painting on the main curtain will depict a scene near Domes Lake, Calif. and will show the early pioneers of the Days of '49 crossing the high Sierras. Two upright murals will show mounted Indians watching the approach of the emigrants, from one side, and the other will show prospectors and burros. The three murals will form a triptic and all will be bathed in the glow of the setting sun.

Mrs. William Macfarlane Barkdale of Fifth Ave., N. Y., and Wilmington, Del., recently purchased an important landscape from Henry W. Wack for her private collection.

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(Continued from page 6)

swastika-like engraving beneath the heavier decorations so discreetly subordinate to the ensemble, that constitutes the great charm of the pieces. Many of the bronzes are from tombs wherein they have been buried for centuries, and where they have acquired a wondrous green surface that adds greatly to their charm. In the Paterson collection one finds how jades that have been buried in the earth take on the earth-brown and gradate it in accordance with their own original markings. Some shallow bowls with dragon handles would hardly be recognized as jade, but rather as alabasters, by the uninitiated,—a point which is deserving of note by the dilettante collector. The specimens of celadon with their lovely smooth glazes and elegant shapes are especially fine; they are mostly of the Sung period and are of that solid form that accounts for their having been among the earliest pieces chosen for export to Europe. Some Tse Chou ware also of the Sung period recall early Mycenaean pottery both in their shapes and the style of their decoration, and one wonders whether this be due to the similarity which is noticeable in many manifestations of early art among widely differing nations or whether there could have been some knowledge of the earlier civilization among the later craftsmen. As a contrast to such pieces, a Coral box lined with white, of the Yung Chin period and a turquoise bottle of similar date stand out as examples of the Chinese faculty for dealing with full, pure color without conveying the effect of an excessive richness. One is struck by the similarity in form of the pottery and the bronzes in many cases and realizes how closely the development of the two was related.

I had no idea that "shadow-painting" or the practice of signing another man's work and taking the credit for it, was nearly so much followed as it unfortunately appears to be, since The Faculty of Arts considers it to have attained sufficient proportions to justify it in instituting a special committee to consider how best to cope with it. A story is going the rounds of how a commission for a portrait, entrusted to a man who does not happen to excel in that direction, though he has made a name for himself in another branch of art, was circumvented by his employing a brother artist to work in concealment behind a studio screen on the presentment of the sitter, while the more eminent but less efficient colleague did pretence-work at his easel. Such stories are a little difficult to credit, yet there must be a certain degree of truth in them, else would it not be deemed necessary to take steps in regard to the matter.

The flow of faked pictures from the Italian factories of spurious XVth century works has reached this country, and formed the subject of comment by Sir Robert Witt, who admits the excellence of the copies and the difficulty of detecting the forgery save on the score of the hardness of the pigment in the genuine examples and the comparative softness in the spurious ones. The absence of signatures merely coincides with the cinquecento practice among the Italian masters and therefore creates no suspicion in the breast of the potential buyer, while the fact that the works have been painted on genuinely old panels also adds to the risk of drawing unwarranted conclusions in regard to their authenticity. Such a state of affairs of course accentuates the wisdom of making purchases only from dealers of accredited standing.

—L. G.-S.

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BERLIN

(Continued from page 6)

Manuscripts and early printed books from famous libraries," 3,000 M.

An auction of French illustrated books was held the next day at the same place, the more important items and their prices being the following: Boccaccio "Decameron" in red morocco of the time, illustrated with 100 engravings, 1,000 M. Eisen "Recueil de poemes," collection of 57 French illustrated works of the XVIIIth century, 1,800 M. Rousseau, 25 volumes probably the only book edited at J. Cl. Bozérien in Paris, 2,700 M. Virgile oeuvres, first edition with engravings by Moreau on vellum, 1,000 M.

Oskar Kokoschka, the Viennese modernistic painter, is planning to sail in the near future to the United States. A comprehensive exhibition of his works will be held in Chicago and two of his dramatic works will be staged in Boston and Chicago. Doubts must be expressed, whether it is opportune to perform these rather experimental and groping attempts in the line of modern literature in conjunction with the artists' far riper and more important work in painting.

Among the treasures of the Leverhulme collection, destined to be dispersed in New York, is an object dear to the Teutonic heart. It is one of the thirteen known specimens of the Gutenberg bible, the first book that was printed with movable type in Germany. For three hundred years past it belonged to the monks of the convent Melk near Vienna and was sold by them not long ago—forced by the precarious financial situation in Austria—to Mr. Goldstone of London. Later on the bible came into Lord Leverhulme's possession.

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NUREMBERG

The town of Nuremberg has acquired for 170,000 M. the chapel erected in the XVth century on the Johannis graveyard for the Holzschuher family by Adam Kraft, the famous German Renaissance sculptor. The chapel was still in possession of the descendants of the same line, who were unable to raise the necessary funds for the restoration of the chapel. The name of the family was immortalized through Dürer's portrait of Hyronimus Holzschuher, painted in 1526.

The Austrian painter Födinger believes that he has discovered, in a small church in the Salzbourg mountains, an early painting by Raphael. It is a Madonna seated, with the infant Christ on her lap and angels on both sides of the seat. The painting will be submitted to a careful restoration and then examined by experts.

"Svenska Dagbladet" announces that comprehensive exhibitions of modern Swedish art will be held in the near future in Berlin, Hamburg and Luebeck. Professor Oskar Bjoerck of the museum in Stockholm is commissioned to arrange the enterprise.

The society of Graphic Arts in Copenhagen plans to send a collection of works by its members on tour through the European countries, invitations having been forwarded by Czechoslovakia, Poland, Holland, Switzerland and England.

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J. STEWART BARNEY MEMORIAL SHOW

A memorial exhibition of the paintings of J. Stewart Barney will be held at the John Levy Galleries from January 11 to 23. The coming exhibition will consist of paintings done during the winter and early summer of 1925.

Mr. Barney was born in Virginia; he acquired his architectural training at Columbia and in the office of George B. Post. His work in New York is represented by the Broadway Tabernacle and the Church of All Saints with its group of parish buildings. In the south he is remembered for his restoration of the historic Bruton Church at Williamsburg.

In recent years Mr. Barney gave up his architectural pursuits entirely and devoted himself to mastering the technique of painting with a perseverance which won for him a well deserved respect. His paintings are entirely free from exaggeration or any hint of the bizarre; there is to be found in his approach to nature an idealistic response to the poetic and romantic qualities of landscapes.

resented by the Broadway Tabernacle and the Church of All Saints with its group of parish buildings. In the south he is remembered for his restoration of the historic Bruton Church at Williamsburg.

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PRAGUE

The museum for Eastslovakian art displays part of the art treasures gathered by the late Count Pallfy, who brought together in the second part of the past century, a collection renowned for its wealth and beauty. Unlimited funds, discriminating taste and a market at that period still stocked with plenty of valuable art objects, helped to the accumulation of this aggregation. The objects were housed in Count Pallfy's palaces in Paris, London and Vienna and in his four castles in Czechoslovakia. In the present exhibition are shown paintings by Juan de Juanes, a Spanish painter of the XVIth century, a Camalletto, an altar piece by Bourgognone and an exquisite portrait by Mignard. Especially worth mentioning is the Gothic furniture of Spanish origin, but the German and Italian Renaissance furniture is remarkably good. A collection of armor includes a very fine specimen inlaid with silver and gold and adorned with precious stones. The collection of books is rich in French, German and English literature of the XVIIth century. Porcelain from all over the world, lacquer work, cloisonné, rugs, weavings, wood-carvings and bronzes are added.

It is reported that the Ambassador to Spain in Prague, Count Pradere, has sold the portrait of a lady by Goya to the gallery in Melbourne. The price is said to be in the neighborhood of one million Czechoslovakian crowns (5,500 guineas). The painting is at present in the National gallery in London. It is remarkable for the fact that unlike too many of Goya's portraits the artist has in this painting depicted the hands.

CLEVELAND

New Year gifts to the Museum of Art include the famous Stroganoff ivory, the masterpiece of Prince Stroganoff's collection in Rome, which J. H. Wade, the new president of the museum, has just presented. This is a bas-relief, nine inches high by five wide, in which the Virgin is represented as enthroned in a cushioned chair, an angel on either side of her head, at the top of the panel. The carving, of the Byzantine period, has been sought by other museums since the dispersion of the Stroganoff collection owing to losses in the Russian revolution.

A second very important acquisition comes through the Huntington trust, and consists of two angels in marble, a little more than three quarter life size. These figures come from a XIVth century Italian tomb, and are represented as drawing aside the curtains from a recumbent figure. The work is one of much grace, dignity and rhythmic quality, and is a center of interest in Gallery IX, where a collection of the museum's finest art objects in all fields, from ancient to modern times has been shown for several weeks.

Among newly added drawings the museum announces François Boucher's "Presentation in the Temple," given by L. C. Hanna, Jr., and a Fraganard landscape, also of the XVIIIth century, acquired through the Dudley P. Allen fund. Philip Hofer has loaned to the present exhibition of prints Blake's "Wise and Foolish Virgins" and an unpublished Blake drawing a scene from Dante's "Inferno," is loaned by Paul Feiss, this being the first time it has been shown.—Jessie C. Hasler.

LOS ANGELES

Interest in the Pan-American Exhibition at the Los Angeles Museum of History, Science and Art grows with each succeeding week. About eighteen thousand people visited it last Sunday afternoon. The beautiful "Seated Figure" by Bernard Karfiol which received honorable mention has been purchased by Miss Cora Eshman and will be presented to the museum for its permanent collection.

Recent landscapes by Arthur Hill Guilbert, including paintings of San Juan Capistrano Mission, are exhibited at the Biltmore Galleries. Block prints by Gustave Baumann are shown in the art department of the public library through the courtesy of the Biltmore Galleries.

The Stone International Galleries, Monrovia, will present screens by Robert Winthrop Chanler from January 10 to February 10. This is the first showing of Mr. Chanler's work in California. —Elizabeth Bingham.

RICHMOND, IND.

F. Luis Mora, who has an exhibition of his work in the public art galleries in this city, was the guest of honor at a reception in the galleries on New Year's afternoon. The reception was given by the Woman's club of the city, the largest woman's organization here, and its president, Mrs. Charles Marvel, introduced the guests to Mr. Mora. The artist gave a short informal talk on his exhibition and art in general. His exhibition includes paintings, monotypes and other media and is notable for its portraits. It will remain in place for the following week. —Esther Griffin White.

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PHILADELPHIA

Great credit is due the Art Club which, through its exhibition committee, Edward W. Redfield, chairman, has brought here the entire foreign section of the 24th International Exhibition of Paintings recently held at the Carnegie Institute, Pittsburgh. The facilities of the Art Club were vastly overtaxed. Therefore, the English and Dutch sections opened Jan. 2 and close Jan. 17. The French, Spanish and Swedish section will be on view Jan. 20 to Feb. 7; and the Belgian, Italian, Russian, German, Polish, Czechoslovakian and Austrian section, Feb. 10 to 23.

The catalogue issued by the Art Club does credit with several illustrations and an essay on "European Art" by Guillaume Lerolle. Although a review of this group appeared before, it seems here as though the art of Europe was tired, quite exhausted even with feeding on itself. The English group especially seems either picture-book-pictorial, or atavistic. In the latter category are Maurice Greiffenhagen, Colin Gill, Mark Gertler who paint in ways that hark back through centuries and add nothing. "The Icclander" by Augustus John comes, by comparison, like a breath of freshness from the north.

The Print Exhibition current at the Art Alliance is international in scope and beautifully hung. The West Gallery is devoted to wood block prints and lithographs. Here are the series in both mediums by Herbert Pullinger which have been arousing such interest and admiration this season, the decorations by Wharton Harris Esherick and the Havana scenes by Edward H. Suydam. A new arrival is Wilmer Richter with a series of Limoges scenes. Another newcomer in this field is William G. Krieghoff whose prints of "Shaw" and "Pennell" are striking—the complete felicity of the latter has brought many sales. The Dutch artist H. van der Stok has a magnificent decoration in "Sagittarius." A group printed in blue of scenes in Thibet, Hiti, and China, is by E. B. Jones. "Delaware Barges" by W. S. Price and exhibits by H. C. Logan and Leo Courtney complete this section.

In lithographic prints the few examples are by Dullinger, C. A. Seward and a Paris subject by M. S. Simpson whose style resembles pencil drawings, all small in size. In this room there are some etchings, "Haying Time" by Sears Gallagher, three duck subjects by the increasingly successful, Richard E. Bishop, and in a landscape etching group one "Snowbound" by Peter Marcus. On the end wall is a row of figure portraits by Power O'Malley, H. M. Luciens, William Auerbach-Levy, Adolphe Blondheim, and Elizabeth Engelhard. Three etchers of landscape are Roi Partridge, W. J. Schwenckamp, and Morris Greenberg, who hang together, nearby is a series of tree subjects exquisitely done by Alfred Hutty, Abbo Ostrowsky and a dry point by Benjamin C. Brown. Two architectural views are here with marked interest "Segovia" by S. Chatwood Burton, and "Le Pont Tournelles" by Louis Orr. Among others in this room are M. E. Roodenberg, Caroline Armington, and Edward S. Hewitt.

In the East Gallery the wall of honor is given to three portraits and two dancing nudes by Emil Fuchs. Mr. Fuchs opened the exhibit with an address on "Art and Personality." Joseph Pennell shows three etchings of Philadelphia, Florence, and New York; John Taylor Arms a series of the cities of France. Other European subjects are chosen by L. G. Hornby, J. Beaudeluy, Cleo Damianakes, Hedley Fitton, Clifford Addams, and Venetian studies by Ernest D. Roth. A dry point landscape is by Arthur Millier.

A strange note is injected by the strong, rowdy portraits by George (Pop) Hart, adjoining the figures by Joseph Margulies and Fuchs. A very fine series are the Dutch scenes by Dirk van Angern. In this room are two duck plates by Frank W. Benson near two seafaring men subjects by William H. Drury. On the opposite wall are the odd "Night Shadows" by Edward Hopper, an etching by William Heyer, and modernly treated figures by F. Monhoff. The three New England etchings by A. C. Williamson are good interpretations, the "Pikes Peak" is a beautiful print by George Elbert Burr. Two plates are by Mary Cassatt, a figure, "Reflection," and a soft ground and aquatint combination "Dame prenant son the." There are three plates by E. Blampied, a "Street in Cairo" by D. Y. Cameron, "Ile de la Cité" by Samuel Chamberlain, the work of Gene Kloss, and indeed many other prints of great merit and beauty. This is the best hung and most interesting print exhibition yet presented by the Art Alliance.

—Edward Longstreth.

PROVIDENCE

H. Anthony Dyer's exhibition of watercolors at the Tilden Thurber gallery has been unusually successful. Most of the subjects are Italian, Swiss or French.

In the mountain and lake arrangements, Mr. Dyer has found some of his happiest motives. His color harmonies in subtle tones of blue, green and amethyst are fascinating in their delicacy.

In another and equally sympathetic vein, are the paintings, of old Italian doorways, courtyards, stairways and recessed depths. "Blue Capri at Eventide," "Old Italian Courtyard," "Bay of Naples," and "The Little Fruit Tree" are important examples.

At the Providence Art Club, the annual exhibition of "Little Pictures" is now on. By far the best display ever shown here has been assembled including the work of local and other artists.

In the watercolors, the group of

landscapes by Sidney R. Burleigh easily takes first place although Gertrude P. Cady in "Cornish Landscape" has furnished one of the best individual water colors in the show.

Parker S. Perkins shows four sturdy and colorful marines which have all the qualities of large pictures; Antonio Cireno sends six well constructed Rockport scenes; Mabel M. Woodward is well represented by six striking foreign views, and Vera H. Owen shows three charming gray street scenes in Marblehead.

Among other fine examples are the landscapes and street scene by Stacy Tolman; a group of five tender symphonies of color by H. A. Coon; "Winter in Shady Valley" by R. W. Woiceske; two fine landscapes by Stowell B. Sherman; a group of brilliant landscapes by C. Gordon Harris; cattle and sheep studies by George A. Hays; figure drawings and caricatures by Nancy Dyer; gardens and landscapes by F. C. Mathewson; harbor scenes by A. E. Sims; and a study of "Petunias" by Sophia L. Pitman.

—W. Alden Brown.

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Paintings by Gladys Wiles, Martha A. Simkins, Isabel Cohen and Mrs. J. C. Thompson, to Jan. 15.

Anderson Galleries, Park Ave. and 59th St.—7th annual exhibition of the New Society of Artists, to Jan. 31.

Art Center, 65-67 East 56th St.—The John Quinn collection of paintings, drawings and sculpture, to Jan. 30.

Babcock Galleries, 19 East 49th St.—Paintings by Eleanor S. Hay, to Jan. 16.

Paul Bottenwieser, 3rd floor Anderson Galleries, 59th St. and Park Ave.—Paintings by Dutch and Italian masters.

Brooklyn Museum, Eastern Parkway—Permanent exhibition of Tissot's water colors of the Life of Christ; exhibition of paintings in oil by American and European artists, to Jan. 4; architectural drawings by the Swedish artist, Ferdinand Boberg, to Jan. 11; modern Dutch prints, to Jan. 20.

Brummer Galleries, 27 East 57th St.—Sculpture by Maillol, beginning Jan. 18.

City Club, 55 West 44th St.—Pictorial photographs by Ben J. Lubsche, to Jan. 14.

Daniel Gallery, 600 Madison Ave.—Water colors by modern painters.

Dudensing Galleries, 45 West 44th St.—Exhibition of American and foreign paintings.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Berthe Marisot and Guillaumin.

Ehrich Galleries, 707 Fifth Ave.—Paintings by Frank O. Salisbury and inlaid wood panels by A. J. Rowley, to Jan. 23.

Featon Galleries, 25 West 54th St.—Paintings by Reynolds, Hopper and Lawrence.

Ferargil Galleries, 37 E. 57th St.—Portraits by Kathleen McEnery and Barbizon paintings by John R. Conor.

Fine Arts Bldg., 215 West 57th St.—Annual exhibition of the New York Water Color Club and the American Water Color Society, to Jan. 17.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Paintings and sculpture by American artists; contemporary Italian art, beginning Jan. 19.

Holley House Galleries, 38 West 51st St.—Paintings by Anne Estelle Rice and screens and painted shawls by Bertha Holley, to Jan. 17.

Intimate Gallery, Room 303, Anderson Galleries, Park Ave. and 59th St.—Paintings by Arthur Dove, beginning Jan. 12.

Kennedy Galleries, 693 Fifth Ave.—Old English color prints after Morland.

Kleykamp Galleries, 3-5 East 54th St.—Chinese sculpture in wood and stone, to Jan. 15.

Knoedler Galleries, 14 E. 57th St.—French and English color prints of the XVIIIth century and old English sporting prints, to Jan. 9.

Krauschaar Galleries, 680 Fifth Ave.—Paintings by Samuel Halbert, to Jan. 23.

John Levy Galleries, 559 Fifth Ave.—Memorial exhibition of paintings by J. Stewart Barney, Jan. 11-23.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Annual exhibition of the American Society of Miniature Painters, to Jan. 18; recent American portraits, to Jan. 25.

MacDowell Club, 166 East 73rd St.—Paintings of the Arctic by F. W. Stokes.

Metropolitan Museum, Central Park at 82nd St.—The Sargent Memorial Exhibition, to Feb. 14; lace that belonged to Royalty, to Jan. 31; Chinese paintings, through Jan.

Milch Galleries, 108 West 57th St.—Paintings by Frank Vincent Du Mond and etchings by Anne Goldthwaite, Marjery Ryerson and Loren Barton, Jan. 11-23.

Montross Galleries, 26 East 56th St.—Oils and water colors by Bertram Hartmann, to Jan. 16.

New Gallery, 600 Madison Ave.—Paintings by modern American and European artists.

Neumann's Print Room, 35 West 57th St.—Paintings by Becker, Fieene, Sprinchorn, Soyer and Benton and prints by Walkowitz, to Jan. 14.

N. Y. Public Library, 42d St. and Fifth Ave.—"The Subject Interest of Prints," room 321; book plates and other engravings by C. W. Sherborn, room 316.

Painters and Sculptors Gallery, 660 Lexington Ave.—Opening exhibition of painting and sculpture.

Persian Art Center, 50 East 57th St.—Exhibition of Persian art.

Ralston Galleries, 730 Fifth Ave.—Paintings by ancient and modern masters.

Rehn Galleries, 693 Fifth Ave.—Paintings by Allen Tucker, to Jan. 16.

Reinhardt Galleries—Paintings and drawings by old masters; sculpture by Archipenko and paintings by Marc Chagall, to Jan. 30.

School of Design and Liberal Arts, 212 West 59th St.—Etchings by Joseph Margulies.

Schwartz Galleries, 517 Madison Ave.—Old and modern prints.

Scott & Fowles, 667 Fifth Ave.—XVIIIth Century English paintings, modern drawings and sculpture.

Wildenstein Galleries, 647 Fifth Ave.—A collection of archaic Chinese jade, Scythian, Cambodian and Siamese bronzes and Greco-Buddhist stone sculptures shown by C. T. Loo, to Jan. 20; the last works of Walter Dean, Goldbeck, to Jan. 20.

Max Williams, 538 Madison Ave.—Ship models and old prints.

Howard Young Galleries, 634 Fifth Ave.—American and European paintings.

AUCTION CALENDAR

AMERICAN ART GALLERIES

Madison Ave. & 57th St.
Jan. 11th, afternoon and evening, and Jan. 12th afternoon—Books and autographs from the private libraries of the late Edmund Penfold and William Hall Penfold, the late Dr. William W. Walker, and the late W. W. C. Wilson, and Bret Harie letters.

Jan. 11th, 12th and 13th, afternoons, and Jan. 11th and 12th evenings—Art collection of the late Senator William A. Clark, paintings to be sold at the Hotel Plaza on Jan. 11th and 12th evenings, and the furnishings to be sold Jan. 11th, 12th and 13th, afternoons on the premises, 1 East 77th St., New York.

Jan. 14th, 15th and 16th, afternoons—Chinese and Japanese works of art, the collection of Mr. G. F. Saito.

ANDERSON GALLERIES

Park Ave. & 59th St.
Jan. 11th, afternoon—Old English and Normandy furniture, decorative objects, and rare pewter, gathered in England and France by Mrs. Ransome S. Hooker, and sold by her order, with additions from another private collection.

Jan. 15th and 16th, afternoons—Antique furniture and objects d'art, oriental and European ceramics, sculptures and cloisonnes, needlework landscapes, paintings, drawings, objects of classic antiquity, Americana, etc., collected by Maître Eugene Guerin.

BROADWAY ART GALLERIES

Broadway and 53rd St.
Jan. 14th, 15th and 16th, afternoons—Furniture, furnishings, art treasures, sterling silver, Persian carpets and rugs, silk hangings, China, glassware, etc., from the Barker estate, balance of effects of Mrs. Wm. Harri-man, and furnishings from a private residence, 77th Street near West End Avenue.

PLAZA ART AUCTION ROOMS

57-9 East 59th Street
Jan. 13th, 14th, 15th and 16th, afternoons—Artistic home furnishings removed from a suburban home, by order of D. W. Whitmore, Jr., also a collection of Italian and French furniture, tapestries, fabrics and marble garden statuary, formerly the property of Monfredi Saluzzi, together with additional consignments.

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